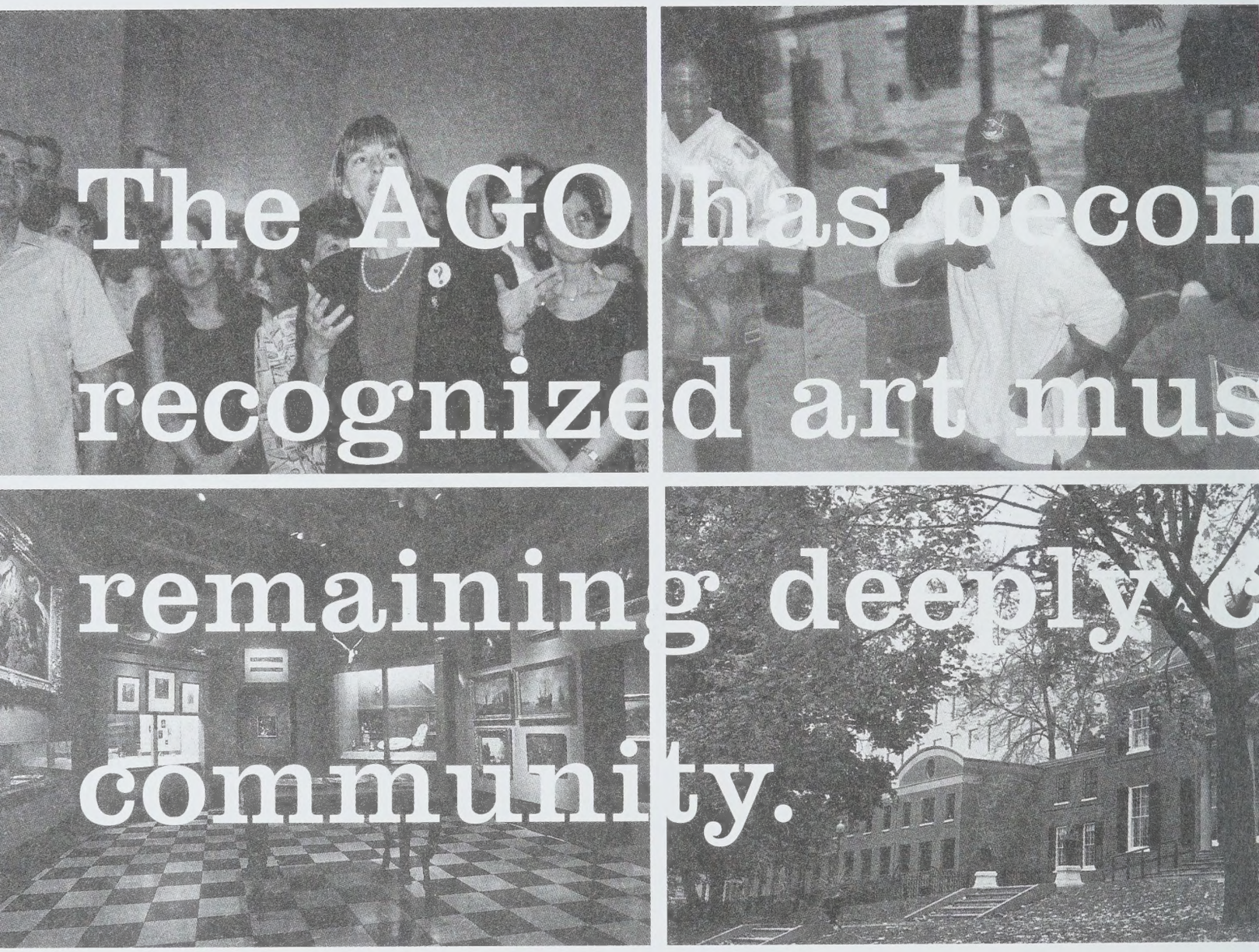
AGO: (ā\jē\ō)

celebrating 100 years of art

ART GALLERY OF ONTARIO 2001–2002 ANNUAL REPORT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Contents

2 President's Report

4 Director's Report

6 Acquisition Highlights

15 Program and Exhibition Highlights

20 People Highlights

24 Partnership Highlights

26 Statement of Operations

28 Annual Campaign

38 Permanent Donors/Members

42 Board of Trustees

President's Report

I have enjoyed and found stimulating my five years as president of the Art Gallery of Ontario. My affection for the institution has grown during that period. I get a real lift as I walk through the galleries and view the wonderful installations - both permanent and temporary.

The wisdom of the board, the professionalism of the staff, and the enthusiasm and support of volunteers have all helped provide a fulfilling, fun experience. I am particularly proud of the smooth transition early in my term from Max Anderson to Matthew Teitelbaum as director and CEO, who has been a delight to work with.

But that is only five years of a 100-year history. From its beginning, the Gallery has thrived from the combined support of the public and private sectors. The synergy created through this private/public partnership has served to build a strong, resilient, multi-faceted art museum.

The AGO's core of private sector support was established at the very beginning of its history. Founded in 1900 by a group of Toronto citizens, the Gallery flourished through the leadership of individuals who committed their time, their expertise and their resources to the institution, for the benefit of the community at large. The AGO's collection is a wonderful example of this private benefaction. Built almost exclusively through the philanthropy of the private sector, the AGO now holds more than 27,000 works, and the collection forms a wonderful legacy for present and future generations. Its development continued through 2001/02 with the acquisition of 482 works. This year's highlight was the addition of 22 major works by Canadian artist Kazuo Nakamura, 14 donated by the artist and eight purchased with the generous support of Bill and June McLean.

This acquisition, added to our existing holdings of 10 works by Nakamura, provides a collection that spans all stages of the artist's career and makes the AGO the centre of study and appreciation of Nakamura's work. This past year the AGO also became a study centre for work by Canadian artist Michael Snow, thanks to the acquisition of 25 works dating from 1954 to 1992, which now complement the AGO's existing holdings of the artist's work. Both of these acquisitions further the AGO's reputation for building core collections of preeminent Canadian artists.

Community support for the AGO was also well evidenced this past year through enthusiastic participation in the AGO's fundraising events. More than 500 supporters attended the AGO's fundraising centennial gala *One Surprising Party*, which raised $300,000 and paid tribute to the people who have built this institution into one of the world's great art museums. On a more intimate level, the dinner party series *Brain Food*, conceived and organized by AGO board member Sandy Simpson, enabled individuals to support the AGO while interacting with leading art personalities.

The AGO has also benefitted throughout its history from the sustained support of the public sector. We are very fortunate that all three levels of government – the Province of Ontario, the City of Toronto and the Government of Canada – recognize the central role that the AGO plays in collecting, presenting and preserving irreplaceable works of art for the public trust. The ongoing support of the government provides the critical base for the AGO's stable operation and future growth.

This partnership between the public and private sectors will continue its critical role as we start our next exciting project to move the Art Gallery of Ontario to an even higher level. I am delighted that Charlie Baillie is succeeding me as president, and I know we will all give him our support as we move forward.

James D. Fleck, O.C.
President

Director's Report

Anniversaries are a time for reflection. They give us a moment in time when we can look back at our past achievements and look ahead to future goals.

The AGO's 100th anniversary this year provided the perfect occasion to celebrate our past, our present and our future. The Gallery's original founders wanted to create an art museum that celebrated Canadian artistic achievements within its community while forging connections between Canada and the rest of the world. The AGO is governed by the same vision today. Our goal is to continue to develop as an internationally recognized art museum while remaining deeply committed to our sense of community.

This was a year of significant partnerships. Foremost among them was the historic and ongoing association with Russia's State Hermitage Museum, resulting in the magnificent exhibition *Treasures from the Hermitage Museum, Russia: Rubens and His Age*, shown exclusively in Toronto.

The AGO also established ties with the new Frist Center for Visual Arts in Nashville, Tennessee, by providing an installation of key works from our European collection for the opening of the Frist's new building. *European Masterworks: Paintings from the Collection of the Art Gallery of Ontario* was the major exhibition heralding the opening of this new centre, and it presented the AGO with an excellent occasion to display its European collection to new audiences. Both partnerships provided a wonderful opportunity for AGO staff to share their creativity and expertise, and to discuss new perspectives with colleagues from different countries.

Meanwhile, celebrations for our 100th anniversary helped strengthen the important ties that have grown between the AGO and its local community. The Gallery ushered in its centennial by hosting an open house on September 15 and offering visitors a unique view of our history through *House Guests*, an exhibition of contemporary art installed in our historic house, The Grange, which served as the Gallery's first home in the early 1900s.

The AGO's ongoing partnership with the education sector was also reinforced this year with the outstanding *Hecho a Mano* program, a three-month-long celebration of Latin American art and culture organized by the Gallery, in conjunction with the exhibition *UltraBaroque: Aspects of Post-Latin American Art*, and delivered to schools throughout the city in partnership with the Toronto District School Board.

The past year heralded the beginning of a very exciting future for the AGO. The Province of Ontario and the Government of Canada announced their combined contribution of $48 million toward the AGO's upcoming building project. While still in the early conceptual stages, the AGO is planning changes to its building that will present its collections and public spaces in new ways. Looking forward, the AGO is beginning its second century with plans and ideas that will further develop its profile around the world while strengthening ties with the local community.

Our success lies in the hands of the people in our community who are committed to the growth and well-being of the AGO. These individuals serve as volunteers, as donors and as board members. They contribute their time and expertise to secure our future. One individual who deserves special recognition this year is our president, Jim Fleck. Jim will be completing his term as AGO president in 2002. He has led the Gallery for the last five years with an unflagging commitment to build a stronger AGO. We look forward to Jim's continued involvement on our Board of Trustees, as we begin this next exciting chapter of our history.

The 2001/02 year has been a time both of celebration and of change, as the AGO continued to forge partnerships at home and abroad. As we embark on our second century, it will be our strong ties with the community that will ensure our success.

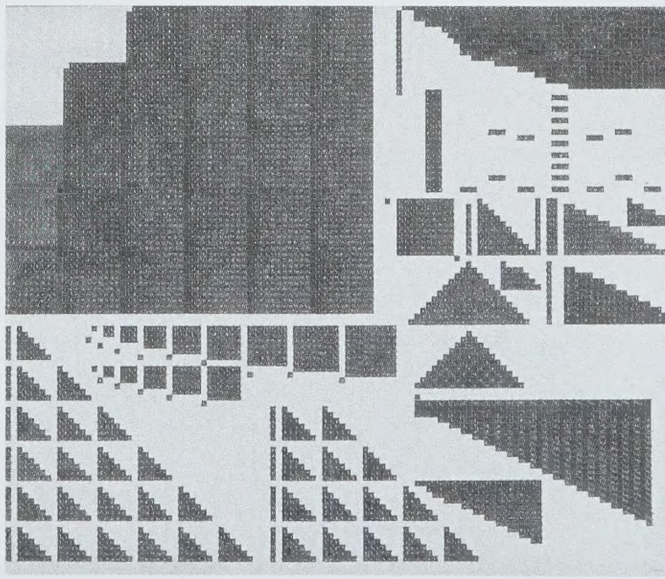
Matthew Teitelbaum
Director and CEO

John Selby Bigge
(British, 1892–1978)
Objects in Front of a Window, 1941
oil on board
47.0 x 38.1 cm
Signed and dated l.l.:
J. Bigge/ '41
Purchase, 2001
© 2002 Estate of the artist

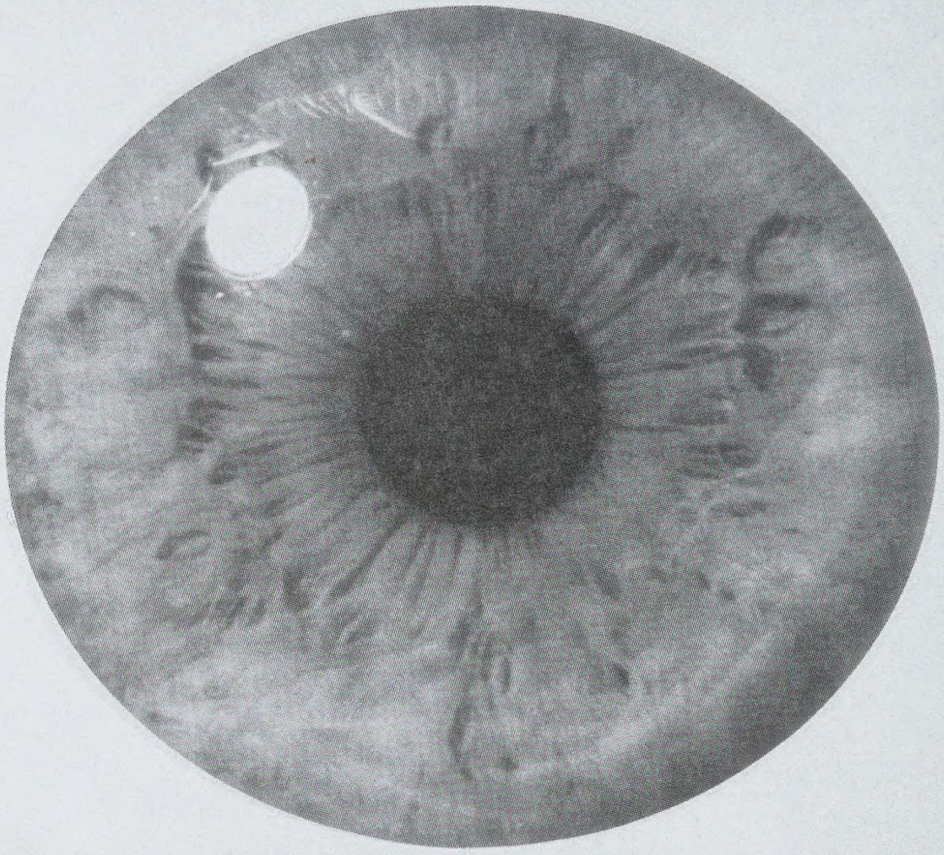
Acquisition Highlights

The continuing growth of the AGO's collection is one of many ways in which the Gallery and the community work in partnership to build and preserve a precious resource for future generations. Over its 100-year history, the AGO's collection of 27,000 works has grown primarily through the extraordinary philanthropy of individuals who have gifted works to the Gallery or donated funds to purchase art.

This year, one of the AGO's acquisition highlights was 22 major works by Canadian artist Kazuo Nakamura. The artist donated 14 works, and eight were purchased with the generous support of Bill and June McLean. As a member of the avant-garde group Painters Eleven, Nakamura was a pioneer of abstract painting in 1950s Toronto. As his works increasingly focused on science and mathematics, his unique and important contribution to Canadian art became clear. Nakamura's artistic ambitions are eloquently summed up in the number structure works he produced toward the end of his career. These works capture his longstanding fascination with science and the "inner structure" of reality while never letting us forget the subtle and poetic hand that so meticulously crafted them. For this reason, *Number Structure II* is a critical touchstone among the group of extraordinary Nakamura works acquired by the AGO this year.



Kazuo Nakamura
(Canadian, 1926–2002)
Number Structure II, 1984
oil and graphite on canvas
127.1 x 152.3 cm
Gift of Kazuo Nakamura, Toronto
© 2002 Estate of Kazuo Nakamura



The AGO has also become a study centre for work by Canadian artist Michael Snow, with the acquisition of 25 works dating from 1954 to 1992 – 18 works donated by the artist and seven works purchased through an anonymous gift. When added to the Snow archives and the AGO's already impressive representation of his multi-disciplinary development, this generous gift establishes the Gallery as an important source for the study of Snow's prodigious career. *Conception of Light* (1992), for instance, clearly demonstrates his abiding interest in the nature of vision, particularly the relationship between the photograph and the three-dimensional world it represents. The work consists of two highly magnified photographs of complementary irises from two different eyes, installed directly across from one another. Viewers can only see one eye at a time with both their own eyes and, thus, are drawn into a growing awareness of the act of seeing.

Michael Snow
(Canadian, b. 1929)
Conception of Light
(detail), 1992
two round photographs:
chromogenic prints;
each laminated between
sheets of Plexiglas
168.0 cm (diameter, each)
Gift of the artist
© 2002 Michael Snow

Johnny Inukpuk
(born, Inukjuak, 1911)
Mother and Child with Fish, 1959
stone and ivory
18 x 21 x 29 cm
Gift of Sam and Esther Sarick, Toronto
© 2002 Johnny Inukpuk

The AGO strengthened its holdings of Inuit art with a magnificent gift of 176 first-rate Inuit sculptures from Sam and Esther Sarick. The classic work *Mother and Child with Fish* by Johnny Inukpuk is a fine example of the quality of this gift. Inukpuk's work is evidence of one of the most celebrated artists of his generation creating at the height of his abilities. It is carved from beautifully veined green serpentinite, often used by Inukjuak artists of this period, the supply of which is now exhausted. The massive, swelling volumes of the figures, the closeness of mother and child, and ample fish combine to create a comforting sense of affection, well-being and plenty. In the words of John Houston, this is a work that would be "the centre of any Inuit art collection."

The acquisition of contemporary Canadian art is also very much a part of the AGO's mandate. This year, the Gallery purchased *White Walls* (1998 and ongoing) by James Carl.

James Carl
(Canadian, b. 1960)
White Walls, 1998 and ongoing
Corrugated plastic, adhesive and silicon
47 elements, dimensions variable
Purchased with financial support of The Canada Council
© 2002 James Carl

This installation inventively and playfully counters the idea of mass-production with handmade recreations of automobile tires constructed from the corrugated plastic usually used for commercial signage and displays. Though amusing, Carl's accumulation of tires also calls into question the ethics of production and consumption. Similarly, the title is an ironic reference to the nature of the art institution, as well as the separation from the everyday world that is almost inevitable when artwork is displayed on gallery walls.

This year, the Gallery augmented its European collection with the purchase of the intriguing surrealist painting *Objects in Front of a Window* (1941) by English painter John Selby Bigge. In 1933, Selby Bigge, Henry Moore, Barbara Hepworth and eight other English artists formed Unit One to advance the cause of modern art in Britain. The *London Surrealist Exhibition* in 1936, an offshoot of this movement, included Selby Bigge's startling dreamscapes, and *Objects in Front of a Window*, painted five years later, is an excellent example of his surrealist work. In it, a peculiar assortment of biomorphic-like forms is arranged on the swirling folds of a cloth. Like Moore, Selby Bigge had a predilection for natural forms such as stones, fungi, driftwood and bones, and this painting, while highly individual, is also thematically similar to Moore's sculptures, which are so well represented in the Gallery.

Unknown
(American, 19th century)
Certificate of Marriage; Walter Collins and Jane Helmer, Hopkins, Missouri, 1886
carte de visit, albumen prints: 2
engraving and gilt design by John Gibson (1878)
43.0 x 30.5 cm (image)
Anonymous gift, 2001

Donations from collectors are one of the primary reasons for the AGO's stellar collections. This year, Dr. Murray Frum generously gave the Gallery four important works of African art: a pair of carved palace-door columns from the Grassland Kingdom of Baham, Cameroon; the famous Cameroon Grassland royal portrait of King (Fon) Nguambo of Bakassa; a Dogon carved wooden figure; and a Bamana antelope headdress. The two royal Cameroon Grassland pieces are particularly noteworthy for their monumental scale and virtuoso carving. These works, together with earlier gifts by Frum in 1997 and 1999, represent the single most significant collection of African art donated to a museum in this hemisphere.

Unidentified artist
Bamileke, Kingdom of Baham, Cameroon
Two Door Columns (detail), mid-19th century
wood, traces of pigment
left side: 257.0 x 45.0 x 12.0 cm
right side: 275.0 x 45.5 x 11.0 cm (overall)
Gift from the Frum Collection, 2001

The Master of the Egmont Albums
(Dutch, 17th century)
St. Cecilia and the Heavenly Chorus
Black chalk, pen and brown ink on beige laid paper
36.4 x 28.8 cm.
Gift of Marjorie Bronfman, 2001

Prints and drawings also form a central part of the AGO's holdings, and two major acquisitions in this area have served to enhance the Gallery's collection. Marjorie Bronfman kindly donated a Dutch drawing, *St. Cecilia and the Heavenly Chorus* (17th century), executed by the Master of the Egmont Albums, a figure who has never been firmly identified. The Dutch art scholar Egbert Haverkamp Begemann assigned the name after studying a group of four unidentified drawings from the albums of an early 18th-century collector, the first Count Egmont. The Gallery also purchased *Lake Nemi with Gensano* (c. 1796) by J.M.W. Turner, as a gift of the Marvin Gelber Fund, with assistance from an anonymous donor. Turner, considered one of the great masters of watercolour, painted *Lake Nemi* during his early training at the Munro Academy as a copy after one of John Robert Cozens' views of the lake. Turner made the watercolour his own by enlivening it with touches of brown, yellow and red, and it brings new richness to the AGO's collection of British watercolours.

The importance of photography as part of the AGO's permanent collection was underlined by the donation of *Tank Bases, Stone Distillery,* 1997 (printed 2000) by Canadian photographer Steven Evans, a gift from the AGO Volunteers, in memory of Carol Sprachman. This photograph, taken in the stripped interior of the 1860s Gooderham and Worts distillery in Toronto, is part of a large series of still life documents of this historical site. Demonstrating Evans' economy of style, the image not only acts as a surrogate for the destroyed site, but also displays a space that, for decades, has remained unseen, obscured both by its industrial function and by limited illumination. Thus the photograph allows something to become visible that was essentially invisible before the image was recorded.

Photography is a comparatively modern medium, but it evolved technically and artistically in a very short time. Less than a decade and a half after the discovery of the photographic process, André Adolphe Disdéri patented the carte de visite in France. Its small and inexpensive format – the size of a calling card and printed with the bearer's photograph – allowed average people to have their pictures taken, giving rise to photographic images from a broad social and cultural context. Thanks to an anonymous donor, the AGO acquired a highly decorated marriage certificate incorporating a carte de visite. *Certificate of Marriage: Walter Collins and Jane Helmer, Hopkins, Missouri, 1886,* with engraving and gift design by John Gibson, also includes designs and texts referring to holy union, fidelity and love, and it is a marvellous cultural artifact highly representative of its era.

Steven Evans
(Canadian, b. USA 1956)
Tank Bases, Stone Distillery, 1997
gelatin silver print
(printed 2000)
edition 2/10
27.9 x 35.5 cm
Gift of the Volunteer Committee, in memory of Carol Sprachman, 2001
© 2002 Steven Evans

J.M.W. Turner
(British, 1775–1851)
After John Robert Cozens
British, 1752-1797
Lake Nemi with Gensano
c. 1796
Graphite, watercolour and gum arabic
41.8 x 55.3 cm
Purchased as a gift of the Marvin Gelber Fund with the assistance of an anonymous donor, 2001

The AGO has a justifiably solid reputation as a research centre, with the Edward P. Taylor Research Library and Archives at its heart. Its important holdings of illustrated books were enriched this year by a unique collection of 50 illustrated editions of Aesop's fables, dating from the 17th to the 20th century, a gift of Mr. Sean J. Muldoon. The collection includes rarities, such as the 1761 *Baskerville Aesop*, and overall is both a capsule history of the illustrated book and a fine selection of work from well-known English and American artists.

The library's Special Collections also received a donation from the influential conceptual artist Iain Baxter. His multimedia archive joins the papers of other internationally known Canadian artists in the library's Special Collections. With rich documentation of N.E. Thing Co., Baxter's witty conceptual take on 1970s corporate culture, and projects such as Vancouver's Eye Scream Restaurant, the archive extends to almost four metres and will continue to grow with future gifts from the artist.

For a complete list of acquisitions in 2001/2002, please visit the AGO's Web site at www.ago.net/ago/reports.

Program and Exhibition Highlights

This was a monumental year in the Art Gallery of Ontario's history, as it launched the celebration of its 100th anniversary as one of North America's most distinguished art museums.

The AGO bridged its past, present and future with the innovative exhibition *House Guests: Contemporary Artists in The Grange* (September 15, 2001 to January 27, 2002). Seven contemporary artists – Luis Jacob (Toronto), Christy Thompson (Toronto), Robert Fones (Toronto), Rebecca Belmore (Toronto), Elaine Reichek (New York), Josiah McElheny (Brooklyn) and Elizabeth LeMoine (London, England) – installed works throughout the AGO's historic house, The Grange, a 19th-century residence and the Gallery's first home. Inspired by the house itself, as well as by the 19th-century collection of furniture, artifacts and art, each artist created a highly individual and thought-provoking project, ranging from needlepoint mounted on fire screens to large, back-lit photographs, presenting a challenging new perspective to the AGO's – and Toronto's – history. The exhibition was documented in a richly illustrated book, *At Home in The Grange*. In conjunction with *House Guests*, 14 students from Harbord Collegiate, Toronto, who worked collaboratively with artist Luis Jacob and mentors from the Ontario College of Art & Design, created

Rebecca Belmore, (Canadian, born 1960)
Wild, 2001
Bedcover and canopy, fabric, fabric braiding, hair and fur
Dimensions variable
Courtesy of the artist and Pari Nadimi Gallery, Toronto. Thanks to Florene Belmore and Osvaldo Yero for their generosity and commitment.
© 2002 Rebecca Belmore

an AGO Web site project. Entitled *Sounds of The Grange*, it was a series of short audio responses created by the young artists as they navigated the spaces of The Grange, relating the experience to their own lives, histories and concepts of home. *House Guests* was generously supported by Carol and David Appel, and Jerry and Joan Lozinski. *Sounds of The Grange* was supported by Ideas Canada Foundation.

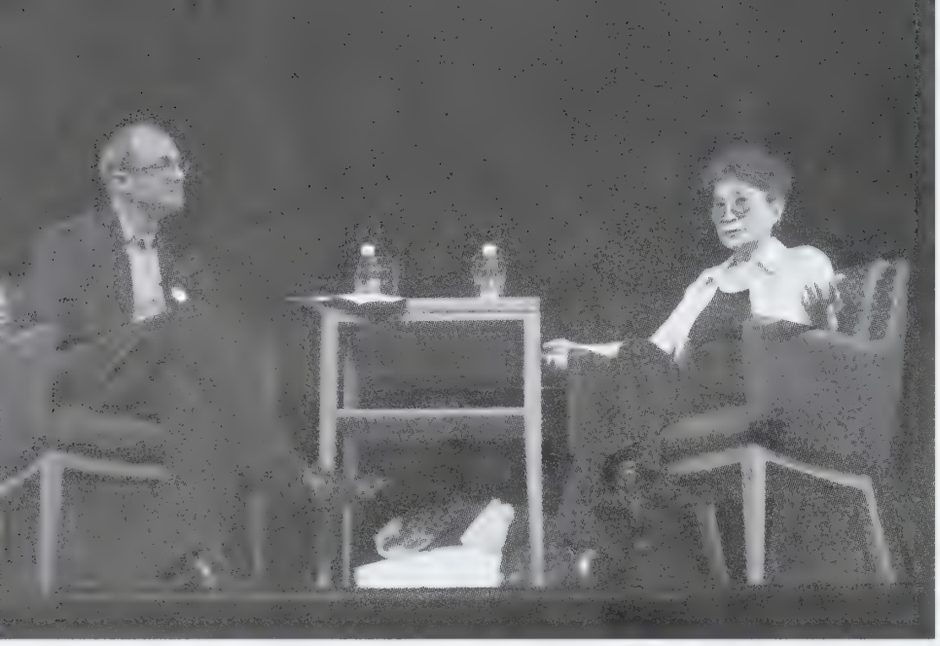
The works of Henry Moore have been an integral part of the AGO's collection for almost 30 years. In January 2002, the Gallery opened the enhanced Henry Moore Sculpture Centre as part of its centenary programming. The presentation of the largest public collection of work by Moore – totalling more than 900 sculptures and works on paper – has been expanded to include maquettes and working drawings, archival footage of the original installation of the work, and even the bones and shells Moore used as source material. The centre also now offers the visitor a variety of interactive activities, such as drawing or creating sculptures. These new features of the Henry Moore Sculpture Centre underline the Gallery's commitment to expand the active, participatory environment of the institution and to consider the creative process of art, not just the finished object. The Henry Moore Foundation generously supported the enhancement of the Henry Moore Sculpture Centre, and Al and Malka Green sponsored the educational programs. We also gratefully acknowledge the generous support of CBC Television and CBC Radio for the donation of rare archival audio-visual material.

Another key area of the AGO's sculpture collection was featured this year with the exhibition *An Inuit Perspective: Baker Lake Sculpture* (May 26 to October 2001). Organized by Itsamittakarvik: Inuit Heritage Centre, Nunavut, in collaboration with the Art Gallery of Ontario, this is the first major exhibition of visual art to be organized in collaboration with the Inuit. Either the artist or the artist's heirs selected each of the 33 sculptures in the exhibition, drawn from the Samuel and Esther Sarick collection at the AGO. The overall result was a beautiful and varied display of sculpture that also communicated a rich sense of cultural place and history. *An Inuit Perspective* opened in Baker Lake in July 2000 and continued on a national tour after its presentation

at the AGO. The Catherine and Maxwell Meighen Foundation generously supported the AGO venue of *An Inuit Perspective*.

In October, the AGO hosted *Canvas of War: Masterpieces from the Canadian War Museum* (October 12, 2001 to January 6, 2002), organized by the Canadian War Museum and the Canadian Museum of Civilization, and generously sponsored by Caldwell Securities Ltd. As the first major exhibition of Canadian war art of both world wars, *Canvas of War* provided an enriching opportunity to recognize the skill and the bravery of Canadian war artists. The stunning visual images of our country's war experiences – as powerful today as they were when they were made – provided an opportunity to acknowledge the reality of historical and contemporary conflict, and encouraged community-based reflection and dialogue. The AGO's education programs for *Canvas of War* were generously supported by the Donner Canadian Foundation, which provided free school visits to the exhibition.

On the contemporary front, the AGO presented *Ultrabaroque: Aspects of Post-Latin American Art* (January 31 to April 28, 2002), which featured works by 15 artists from six Latin American countries that freely juxtaposed genres such as documentary and music video or fashion photography with painting and conceptual-art techniques. Organized by the Museum of Contemporary Art, San Diego, the AGO venue of the exhibition was sponsored by CDP Capital. In conjunction with *Ultrabaroque*, the AGO spearheaded *Made by Hand/Hecho a Mano*, a three-month celebration of contemporary Latin American art and culture. As part of this program, artists from Mexico worked in residence at the AGO and other sites in Toronto, including the Textile Museum of Canada, the Gardiner Museum of Ceramic Art and Harbourfront Centre. During the same period, local artists were placed in schools across the city by the Toronto District School Board's (TDSB) Visual Arts Department and worked with elementary students to create artwork inspired by the Latin American art. The result was the exhibition *Many Hands*, exhibited at Toronto's Metro Hall in March 2002. Secondary students from TDSB Alternative created a found object installation at the AGO entitled *ALTAR Baroque: Alternative School Art*, inspired by the work of *Ultrabaroque* artist Franco Mondini-Ruiz.



Matthew Teitelbaum and Yoko Ono,
An Afternoon with Yoko Ono,
February 2002

Thirty years after her first visit to the Art Gallery of Ontario, Yoko Ono returned to Toronto with *Y E S YOKO ONO* (February 23 to May 20, 2002). This exhibition was the first large-scale multimedia retrospective of Ono's work to be mounted in North America. Organized by the Japan Society, New York, the exhibition established Ono as a pivotal figure in the development of the post-war international avant-garde. *Y E S YOKO ONO* was sponsored by TELUS in Toronto.

The AGO's lively and thought-provoking series, *Present Tense*, continued this year, with installations by Gwen MacGregor, Niki Lederer, Barb Hunt and Arturo Herrera. *Present Tense* is generously sponsored by The Contemporary Circle, which was formed in 1996 to support contemporary art initiatives at the Gallery. *Present Tense* remains an arena in which viewers can engage with new ideas in the art world, created by both Canadian and international artists.

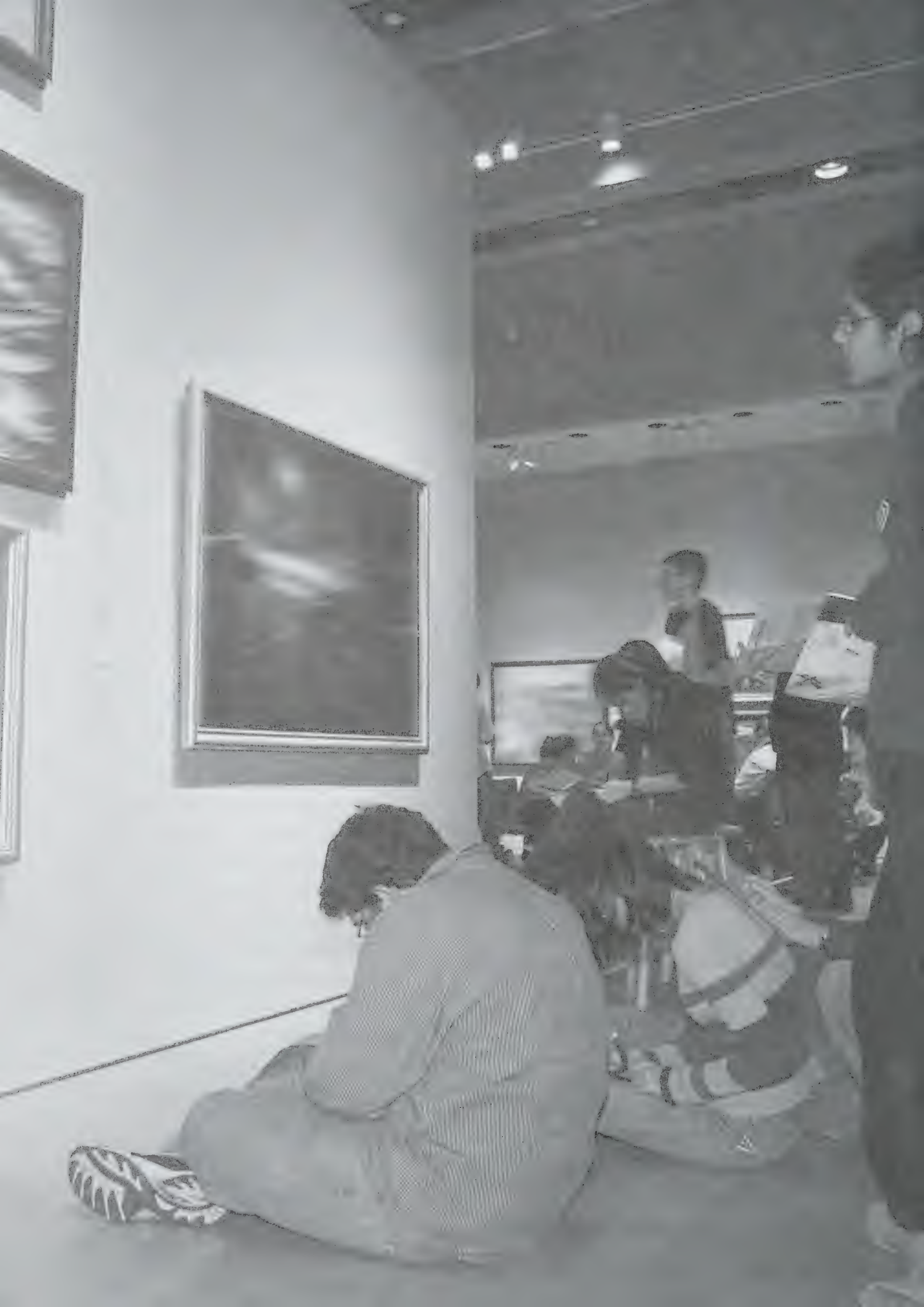
Video is one of the most contemporary – and ever-changing – artistic media. To recognize its growing importance within the artistic community, the AGO launched *Video Primer*, a year-long series of five consecutive programs that explored the medium's fascinating evolution. The series included work by 50 established and emerging artists from Canada and around the world, inviting viewers to consider how artists' concerns, ideas and methods have evolved over video's 30-year history.

In keeping with the AGO's interest in connecting the public to artistic expression from around the world, the Gallery presented *Stanley Spencer* (September 14 to December 16, 2001), organized and circulated by Tate Britain and sponsored by the Volunteers of the Art Gallery of Ontario. The exhibition of work by this seminal painter – often regarded by the international art community as an artist's artist – offered AGO audiences a privileged overview of this truly great British modernist.

Christina Corsiglia, curator, European art, and actor Kevin Spacey ponder *Shakespeare?*, June 2001

A "surprise" visitor appeared in the AGO galleries during the summer months. The announcement of a 17th-century painting purported to be of William Shakespeare prompted the AGO to display it for the public, along with a scholarly display of the scientific research undertaken to corroborate the age of the painting and some interesting facts about the famous man behind the face. *Shakespeare?* was a unique chance for Canadians to participate in the international discussions and dialogue surrounding this fascinating and mysterious work.

Treasures from the Hermitage Museum, Russia: Rubens and His Age (May 5 to August 12, 2001) was the exhibition highlight of the year. The AGO was the exclusive world venue for the show, marking the first time a Canadian institution had worked hand-in-hand with the State Hermitage Museum, Russia, to create a show exclusively for the Canadian public. *Treasures from the Hermitage Museum* offered a breathtaking array of Old Master paintings, drawings and decorative art that forms the cornerstone of the Hermitage's unrivalled collection. On display were more than 150 works, many of which had not been seen outside Russia in centuries, by some of Europe's most renowned artists, including Peter Paul Rubens, Anthony van Dyck and Jacob Jordaens. The exhibition also included some 60 decorative art objects, such as engraved gems and cameos, from the collection of Empress Catherine the Great. *Treasures from the Hermitage Museum* was generously sponsored by Goldman Sachs Canada and supported by the Department of Canadian Heritage through the Canada Travelling Exhibitions Indemnification Program. It was presented in association with The State Hermitage Museum Foundation of Canada and The Canadian Friends of the Hermitage. This prestigious exhibition is the first product of a four-exhibition partnership between the Art Gallery of Ontario and the State Hermitage Museum in St. Petersburg, Russia. The exhibition was a critical and popular success, drawing more than 146,000 visitors.



Students in the *Canvas of War* exhibition, 2001

People Highlights

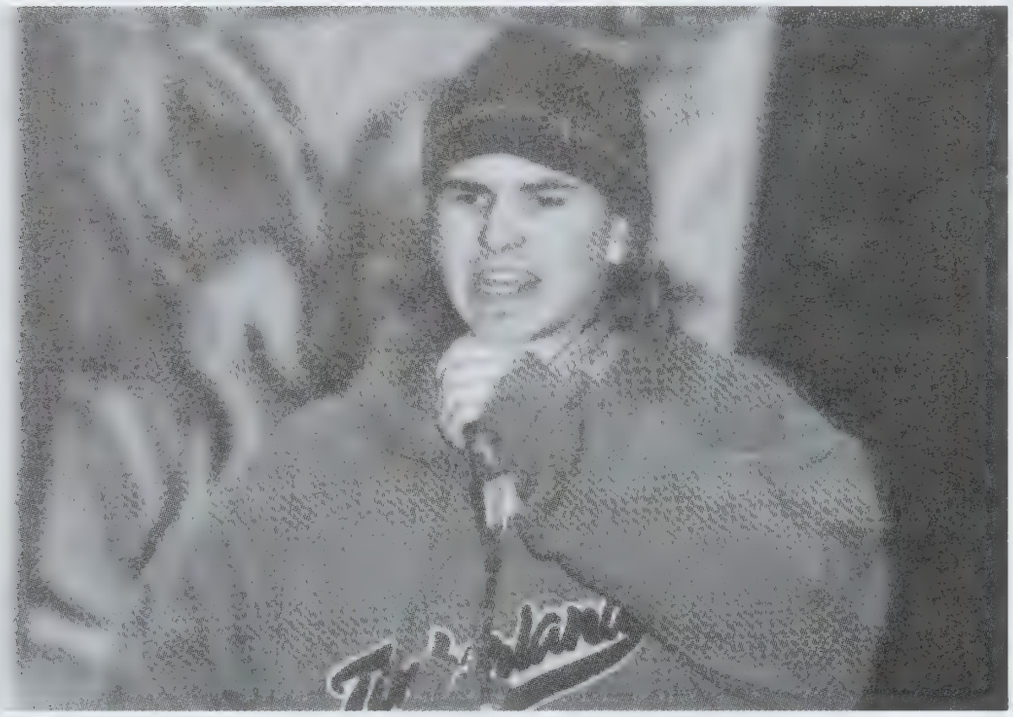
The AGO's success is a tribute to the involvement and support it has received from its community over its 100-year history. In 2001/02, as the AGO began the celebration of its centennial, this community support was in full evidence.

To launch our 100th anniversary, the AGO organized an open house on September 15. The tragic events of September 11 prompted the AGO to cancel the celebratory performances and instead provide programming of a more reflective and expressive nature, such as prayer trees and comment books. More than 3,000 people participated in the AGO's open house event, demonstrating the critical role that art and creative expression can play during traumatic periods in our lives. Seven months later, close to 500 supporters gathered for a more festive centennial event at the AGO – *One Surprising Party* – a fundraising gala celebrating the art and the people who have built the AGO into an internationally acclaimed art museum.

The AGO took great pride in celebrating the International Year of the Volunteer in 2001. The Gallery's strength can be attributed, in great part, to the unflagging commitment of these key individuals who donate their time, talents and energy to our institution. The AGO has more than 700

volunteers, ranging in age from 14 to 85, from many walks of life and representing many cultures. They are led and supported by a volunteer president and executive, who work closely with the Gallery to ensure an effectively integrated working environment for staff and volunteers.

One of the newest elements of volunteer activity has received tremendous response over the past year. *Teens Behind the Scenes*, created by the AGO in 1999, is an after-school and weekend program for young people 14 to 19 years old. Teens may become involved at the AGO through a number of opportunities. Gallery volunteers design and deliver programs for families on weekends and during March Break, and summer volunteers work during



Art Camp. Volunteers also participate in the *Artwaves* program for daycares or as historical interpreters in The Grange. Teen Council members coordinate events and programs for youth at the AGO and co-op students provide support for the entire program. In addition, they organize special projects with artists and community youth organizations around exhibition themes. This past year the AGO's *Teens Behind the Scenes* program was honoured with the Educator's Award from the Ontario Association of Art Galleries.

In 2001/02, three individuals who serve the AGO in a volunteer capacity were given special recognition. Yvonne Chiu, a Gallery volunteer for 17 years and an AGO board member for five years, and Nancy McNee, an AGO board member for two years, were both honoured with the Order of Canada. Joan Lozinski, an AGO volunteer and supporter for more than 20 years and currently chair of our Curators' Circle Committee, was the recipient of the 2002 Volunteer Award from the Ontario Association of Art Galleries. The AGO is proud to count these wonderful individuals as part of the many members of the community who support our institution.

***Treasures from the Hermitage Museum, Russia: Rubens and His Age* exhibition**, 2001

Partnership Highlights

The Art Gallery of Ontario has actively pursued partnerships throughout its history, as an inclusive and beneficial method of enriching the Gallery's programs and exhibitions. These partnerships – with other art institutions, corporations and individuals – are a crucial part of ensuring the AGO remains both relevant to its community and connected to the world at large.

The most significant institutional partnership undertaken by the AGO this year was undoubtedly the historic association with Russia's State Hermitage Museum. The exhibition *Treasures from the Hermitage Museum, Russia: Rubens and His Age* was tangible evidence of the Gallery's continuing commitment to forging connections with the rest of the world. This productive association will continue over the next three years, with two additional exhibitions from the Hermitage to be mounted at the AGO and an exhibition of Canadian art from the AGO's collection to be shown at the Hermitage.

While *Treasures from the Hermitage Museum* was drawing crowds to the AGO, *European Masterworks: Paintings from the Collection of the Art Gallery of Ontario* opened at the Frist Center for Visual Arts in Nashville,

Tennessee (April 8 to July 8, 2001). The exhibition, which contained 95 of the best works from the AGO's collection of historical and modern European painting, served as the program highlight to celebrate the opening of the Frist Center and also raised the profile of the AGO's collection with American audiences.

On the local front, the AGO partnered with the Toronto District School Board to organize *Hecho a Mano/Made by Hand*, a city-wide celebration of Latin American art, undertaken in conjunction with the AGO's presentation of the contemporary art exhibition *Ultrabaroque: Aspects of Post-Latin American Art*, sponsored by CDP Capital. Through this partnership, local artists worked with children in elementary schools across the city to create works of art influenced by elements of Latin American culture. The results were displayed at Toronto's Metro Hall in an exhibition entitled *Many Hands*.

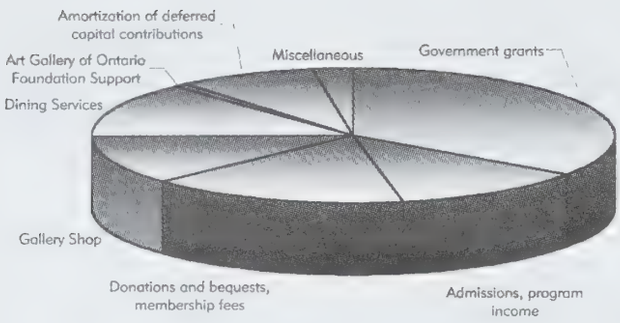
Corporate partners enable the AGO to extend the impact and reach of its programs. Of particular note this year was the sponsorship of *Treasures from the Hermitage Museum, Russia: Rubens and His Age* by Goldman Sachs Canada. A longtime supporter of AGO programs, Goldman Sachs Canada's sponsorship enabled Canadian audiences to experience the magnificent works of the Hermitage's collection.

Special recognition also goes to Caldwell Securities Ltd., for its sponsorship of the exhibition *Canvas of War: Masterpieces from the Canadian War Museum*. The contribution of Caldwell Securities Ltd. enabled the organization of this first major exhibition of Canadian war art from both World War I and World War II. Our appreciation also goes to the Donner Canadian Foundation, for sponsoring the AGO's education programming around this exhibition. Through the foundation's support, the AGO prepared comprehensive education materials and created a debriefing room, where war veterans shared their experiences with visitors. The foundation's support also enabled the AGO to provide free admission to the exhibition for school groups and war veterans. The AGO salutes Caldwell Securities Ltd. and the Donner Canadian Foundation for recognizing the need to remember and to reflect.

2001/2002

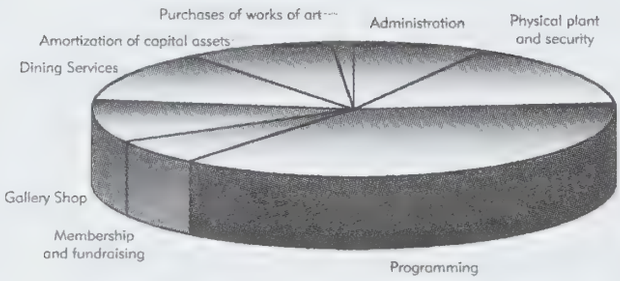
Statement of Operations

Year ended March 31, 2002
(reported in thousands of dollars)



Revenue

Government grants	$ 11,994	34.7%
Admissions, program income	4,182	12.1%
Donations and bequests, membership fees	5,629	16.3%
Gallery Shop	4,003	11.6%
Dining Services	4,565	13.3%
Art Gallery of Ontario Foundation support	311	.9%
Amortization of deferred capital contribution	2,974	8.6%
Miscellaneous	864	2.5%
Total Revenue	**$ 34,522**	**100%**



Expenses

Administration	$ 2,847	8.2%
Physical plant and security	5,230	15.1%
Programming	12,936	37.3%
Membership and fundraising	2,175	6.3%
Gallery Shop	3,589	10.3%
Dining Services	4,224	12.2%
Amortization of capital assets	3,139	9.1%
Purchases of works of art	506	1.5%
Total Expenses	**$ 34,646**	**100%**

Net Deficit	**$ (124)**

Notes

1. The above statement of operations provides a summary of the AGO's financial activity for 2001/2002. Financial statements for the 2001/2002 fiscal year (April 1, 2001 to March 31, 2002), audited by Ernst & Young, are available upon request from the Art Gallery of Ontario (Director's Office: 416-979-6613).
2. In the 2001/2002 fiscal year, the AGO received gifts of works of art with an approximate value of $10,713,000. This is not reflected in the financial data above, but is identified in the AGO's 2001/2002 audited financial statments.
3. The AGO records capital asset purchases at cost and then amortizes its capital assets over the useful life of the asset. Donations and grants received for the purchase of capital assets are deferred and then amortized based on the useful life of the asset.

2001/2002

Balance Sheet

As at March 31, 2002
(reported in thousands of dollars)

Assets

Current assets and deferred expenses	$ 3,782
Net capital assets	57,635
Total Assets	**$ 61,417**

Liabilities

Current liabilities and current debt	$ 10,711
Long-term debt	5,433
Deferred capital contributions	50,034
Total Liabilities	**$ 66,178**
Net Deficit	**$ (4,761)**
Total Liabilities and Net Deficit	**$ 61,417**

Works of art are included at the nominal value of $1 in net capital assets. Deferred capital contributions represent the unamortized amount of donations and grants received for the purchase of capital assets.

2001/2002

Statistics

Attendance: 568,000
AGO members: 40,000
AGO corporate members: 178
Permanent collection
2001/2002 acquisitions: 482
Size of collection: 27,039
Facility
Total area: 44,871 square metres
Exhibition space: 9,378 square metres

In accordance with the Public Sector Salary Disclosure Act, 1996, the following is a record of AGO employees who were paid a salary of $100,000 or more in 2001:

Michael Mahoney
Director, Operations
Salary Paid: $116,620
Taxable Benefits: $346

Linda Milrod
Director, Exhibitions and Publications
Salary Paid: $106,662
Taxable Benefits: $319

Deborah O'Leary
Director, Staff and Volunteer Resources
Salary Paid: $105,000
Taxable Benefits: $346

Dennis Reid
Chief Curator
Salary Paid: $122,000
Taxable Benefits: $402

Rocco Saverino
Director, Finance and Information Technology
Salary Paid: $105,000
Taxable Benefits: $346

Shawn St. Michael
Director, Development and 2nd Century Campaign
Salary Paid: $132,000
Taxable Benefits: $435

Matthew Teitelbaum
Director and CEO
Salary Paid: $220,000
Taxable Benefits: $31,291

Annual Campaign 2001/2002

The AGO gratefully acknowledges the generosity of the many individuals, corporations and foundations whose contributions assist the Gallery in providing a wide range of quality programs and services to the public. Each year, the AGO raises vital financial support through membership fees, exhibition and program sponsorship, donations for art purchases, special projects and general contributions. The following list recognizes the support of our corporate, foundation and individual donors.

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Caldwell Securities Ltd.
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Celebrating the Centennial: Recent Acquisitions of European Prints and Drawings
The Tecolote Foundation

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Dennis Reid, *Chief Curator*
Kristin Ferguson, *Corporate Secretary and Manager, Director's Office*
Frances Hogg, *Representative of the AGO Volunteers*
Elizabeth Myers, *Representative of the AGO Volunteers*

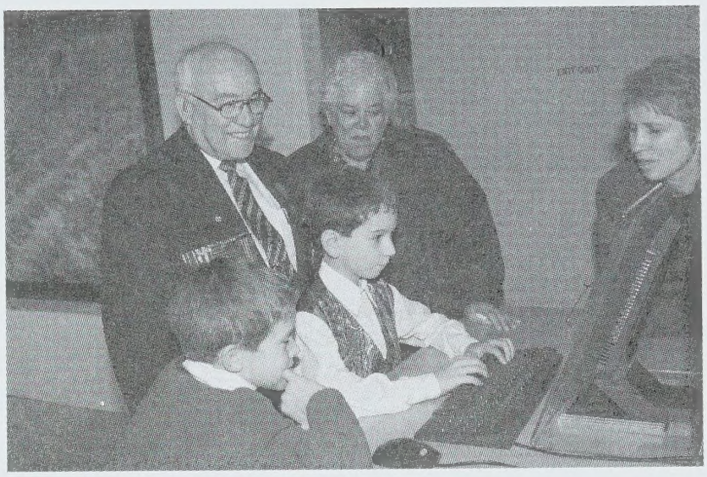
(M)
Trustee, elected from the Membership

(CF)
Trustee, appointed by the College of Founders

(Ontario)
Trustee, appointed by the Lieutenant Governor in Council

(Toronto)
Trustee, appointed by the City of Toronto

(D)
Director, appointed by the President



Art Gallery of Ontario

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